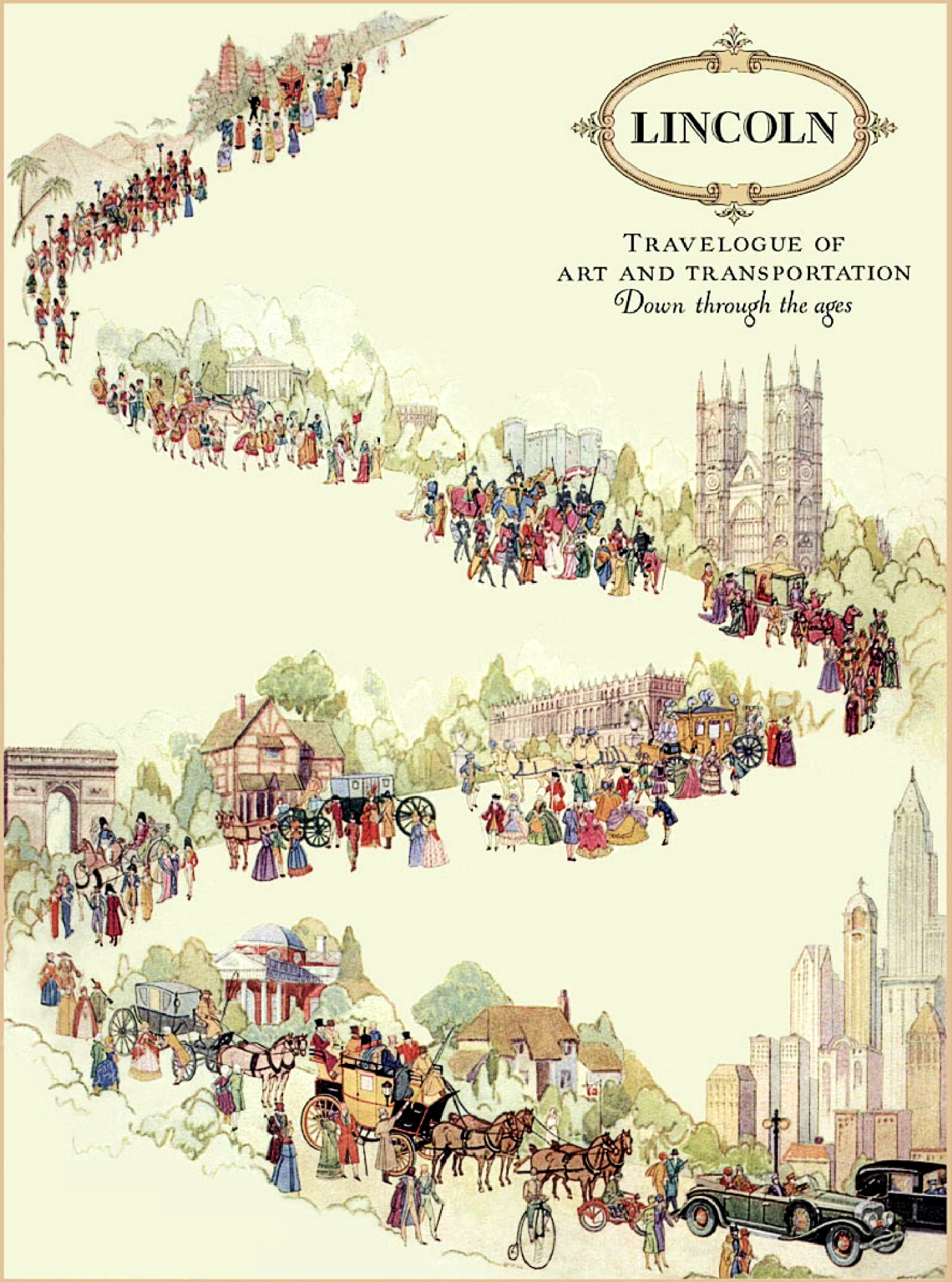


A vertical illustration showing a path that winds through various historical periods. At the top, a group of people in ancient robes walks up a hill towards a temple. Below them, a medieval procession with knights on horseback and a large cathedral is shown. The path continues down to a 19th-century scene with a steam locomotive and a large factory. At the bottom, a modern scene features a car, a bicycle, and a city skyline. The path itself is a light-colored ribbon that curves through the different scenes.

LINCOLN

TRAVELOGUE OF
ART AND TRANSPORTATION
Down through the ages

LINCOLN



SALON NUMBER
1926-1927

THE ART HERITAGE OF THE MOTOR CAR

By Lawton Mackall



IFE is enriched, not only through invention and discovery, but also through *re-discovery*. When, in the fifteenth century, Italy awoke to an enthusiasm for ancient Greek and Roman art, a wealth of beauty spread over all Europe and similarly, three hundred years later, the finding of exquisitely adorned house interiors in the buried city of Pompeii created a vogue for refined classic ornamentation. This unearthed classicism inspired England's Georgian architecture which was adapted over here into the Colonial style. The latter, in turn, has been happily "re-discovered," after generations of neglect and is proving anew its suitability to American needs. Truly the wonders of the past lie at the disposal of him who has the originality to use them.

The builders of motor cars, long concerned with solving engineering problems, have in the past given insufficient thought to beauty of design. But today mechanical excellence may be assumed as a matter of course and ever-increasing attention is centered upon comfort and elegance. The motor car has come into its art heritage. Its fitness must be judged largely upon its distinctiveness as a luxurious conveyance.

The "Horseless Carriage," which began as an ingenious novelty, has progressed through the finest traditions of carriage building into a distinguished art of its own which extends as well to the interior decoration. For this, no less than in a home, is of equal importance with the exterior.

Beautiful adaptations of the world's greatest art styles to motor car excellence are described and depicted in the following pages. The influence of period design, authentically interpreted in the treatment of these exclusive custom bodies, is the consummation of refined motor car magnificence.





ORIENTAL

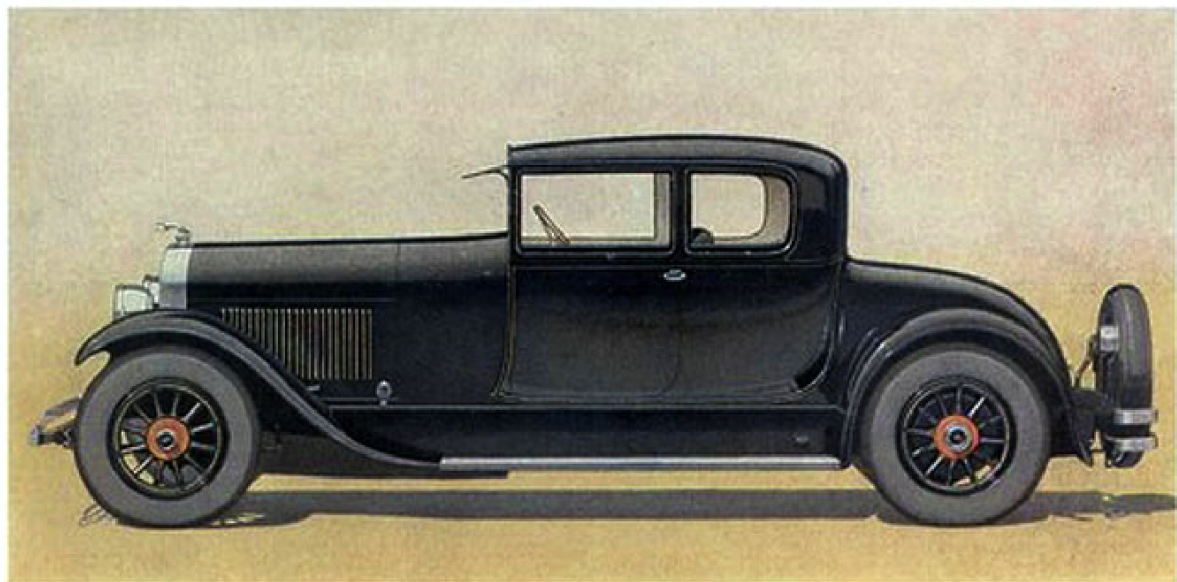


CHINA, proud of possessing the oldest living civilization, has resisted Time and Change. The Celestials are still suspicious of the new-fangled notions of "foreign devils," and cling to their ancient superstitions concerning dragons—the invisible monsters which inhabit wind and water and which, if displeased, can bring floods, droughts, earthquakes and terrifying eclipses. Far safer to be deferential to the dragons and decorate one's abode with flattering pictures of them.

All through Chinese art runs this endeavor to propitiate Unseen Influences. Porcelain for ceremonial tea-drinking is painted over with happy omens and good-luck signs. What appears to us merely pretty and quaint is to the Chinese highly necessary protection. Curves and lines that "detour" sharply are considered efficacious, because the dragons can travel only in straight lines!

Even for Occidentals who have never delved into the mysteries of Chinese lore there is an endless fascination about the art of old Cathay. The Dutch potters caught the spell and created Delftware. At the court of Louis XV of France decorations in the Oriental style, called *Chinoiserie*, were the rage of the day; and Mirabeau denounced the extravagance of the nobility for riding in lacquered carriages. Chippendale, greatest of English cabinetmakers, executed many of his choicest masterpieces "in the Chinese manner." It was inevitable that Chinese art should at last be beautifully utilized in automobile design.

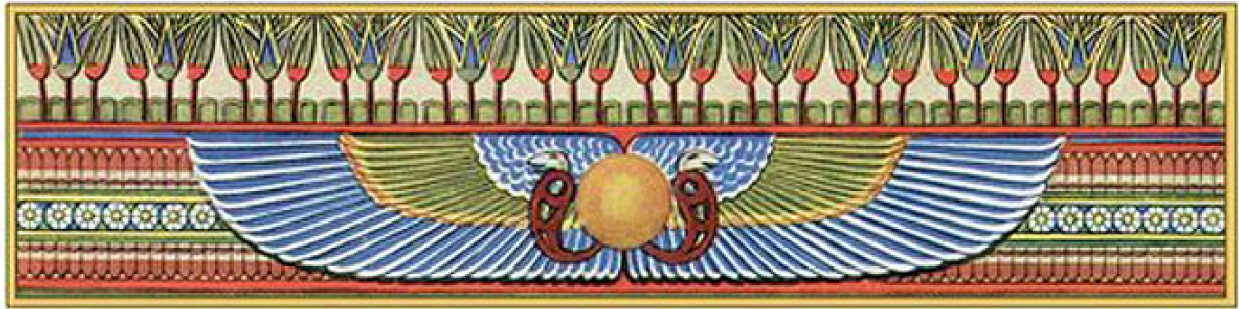




ORIENTAL

A Lincoln Four-Passenger Coupe

THE EXOTIC DISTINCTION of this coupé by LeBaron is manifest at first glance. Ebony black, with gold striping, is the exterior finish, bespeaking mandarin dignity and splendor. The hubs of the wooden wheels are in Sunburst red. Inside, the Oriental character is richly emphasized in black-and-gold tapestry, of exclusive weave, and in the pattern of the beautifully executed hardware by Gorham.



EGYPTIAN

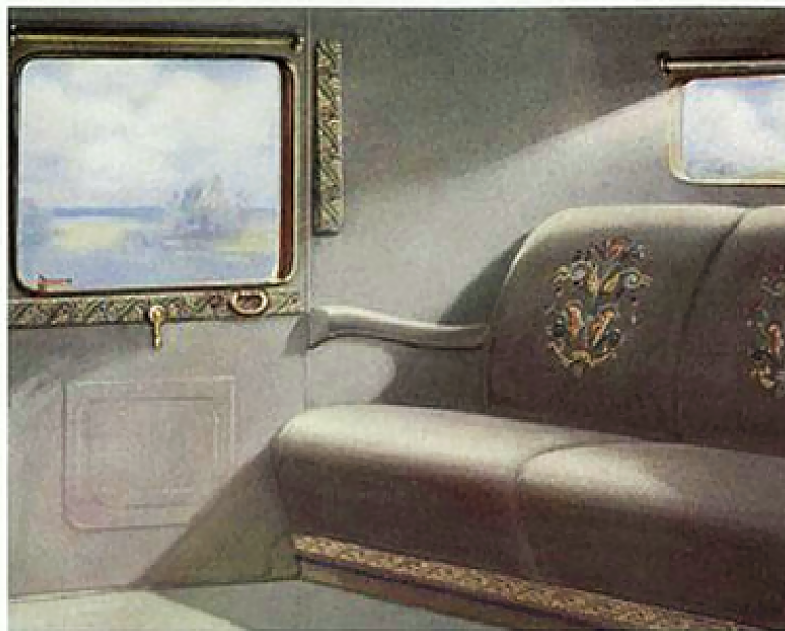
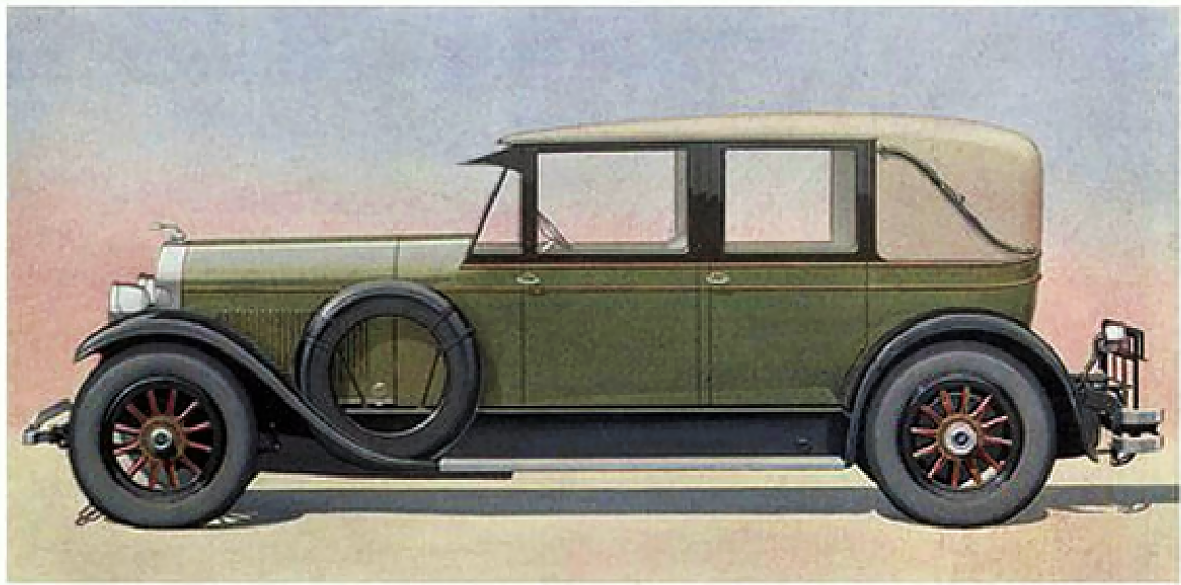


THE mighty-columned temples which sleep beside the sacred river Nile bear testimony to the glories of the Pharaohs. We moderns, to whom the term "Art Period" suggests a style fostered by some French or English monarch during a decade or so, are astounded at an art era which lasted for thirty-five centuries. Once standardized, Egyptian art remained virtually without change. The lotus and the papyrus were still the favorite themes for capitals of columns; the awesome deities, which the soul must encounter in the next world, were still portrayed on the walls of tombs in the manner approved by the priestcraft; and the Pharaohs of later dynasties still posed for posterity as super-beings surrounded by pigmy-sized wives and slaves.

Strange to our eyes is the Egyptian conception of anatomy. The human form is invariably depicted in a sort of paradoxical profile: head and legs viewed side-wise, chest and shoulder turned square to the front. This "compromise" attitude was the recourse of painters who knew nothing of perspective and who used only flat tones, without shading, but who, nevertheless, had a masterly sense of design.

An archaic art? Perhaps. Yet the pylons upholding Brooklyn Bridge take their name and derive form from the massive sloping-walled entrances to Egyptian temples; and along the elm-shaded streets of old New England towns one finds houses adorned with Egyptian columns.





EGYPTIAN

A Lincoln Two-Window Berline

LOTUS BLOSSOM AND PAPYRUS, done in Wiese needlepoint on a warm-toned broadcloth, key the interior decorations of this Egyptian adaptation by Judkins. The harmony of tones, in keeping with the earthy colors of the Nile country, progresses from mellow tan through touches of yellow, red and green in the needlepoint, to the Cleopatra green of the exterior finish. Top material and rear quarters are in warm tan fabric. Carnelian red is the harmonizing exterior color.



ROMAN



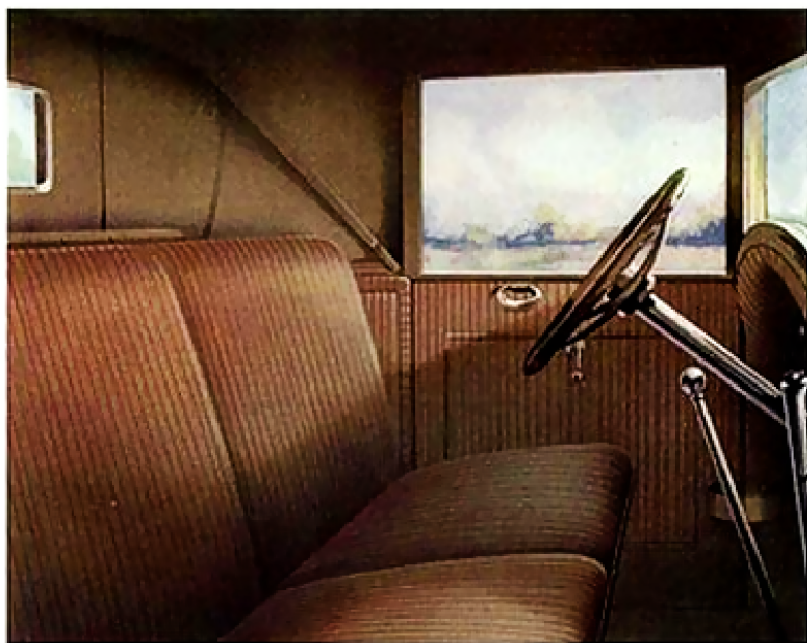
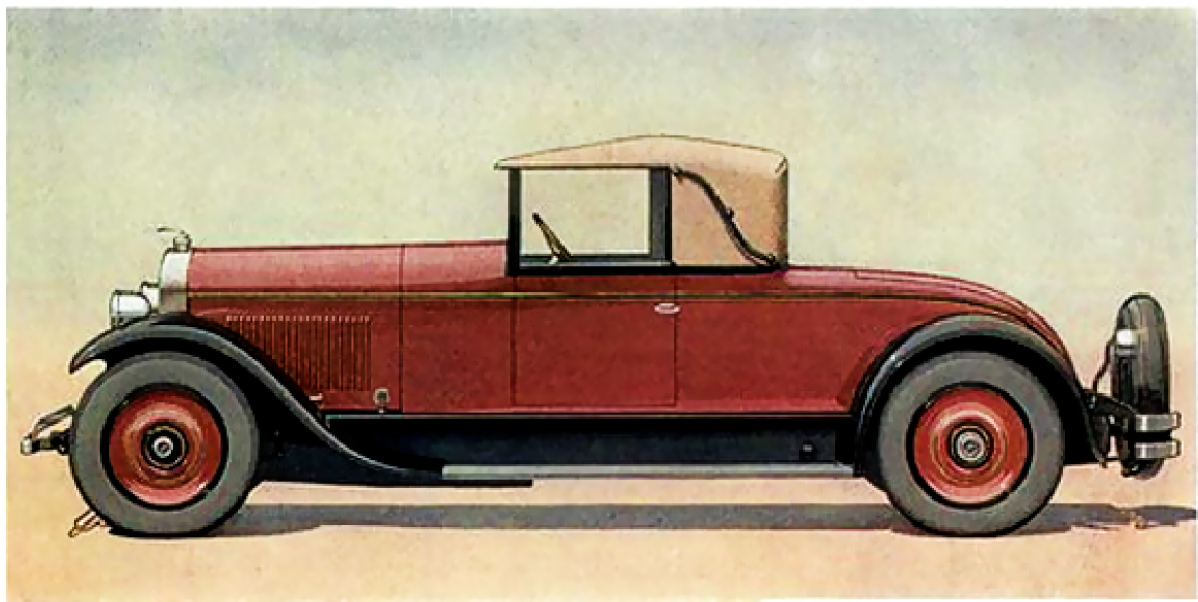
MPERIAL Rome conquered Greece—and yielded to the domination of the Greek arts. In deferring to the culture of Hellas, instead of destroying it, the conquerors showed rare intelligence; for in poetry, drama, music, philosophy, painting, sculpture, and architecture the Greeks had surpassed all other nations.

But the Romans were too vigorous minded to remain imitators. With their predilection for pomp and grandeur, they found the art of the Acropolis too severely simple. Serene delicacy and studied restraint would hardly serve in expressing the Roman temperament. So they chose the most elaborate of the three Greek orders of architecture, the Corinthian, and elaborated it further, lavishing richly carved decoration upon details which the Greeks would have left austere plain; and they created new and less precisely conventionalized ornamentation wherein native plant forms were reproduced with charming fidelity to life.

Employing the round arch, which they themselves invented, these constructive geniuses raised huge temples, palaces, baths, amphitheatres, and triumphal arches. The impressive Pantheon, finished during the reign of Hadrian, was topped with the first dome ever seen in Europe. Yet this fervor for gorgeousness did not divert them from utilitarian works; they continued to excel the world in building innumerable aqueducts, bridges, and good roads.

Roman splendor was the expression of a practical, successful people. As such, it is in tune with the spirit of today.

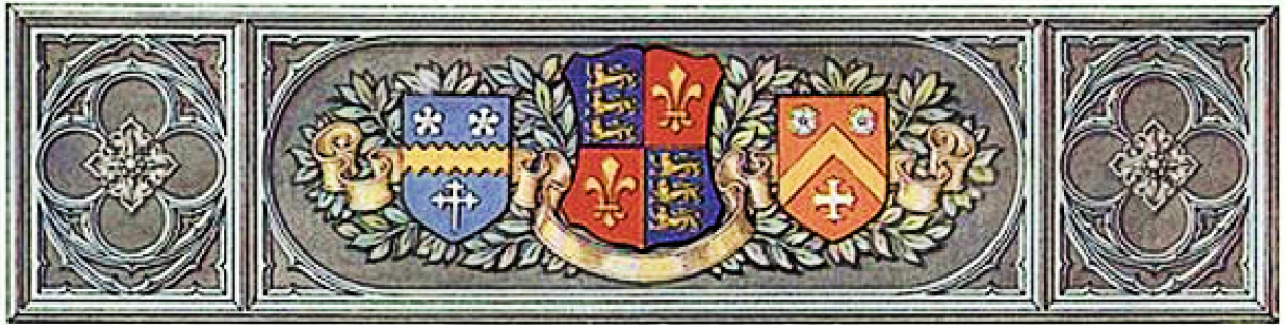




ROMAN

A Lincoln Convertible Club Roadster

THE DASH AND DAUNTLESSNESS of the famous Roman charioteers, whose exploits were acclaimed by throngs of 250,000 spectators, are embodied in this spirited club roadster—a distinctive example of a type of car which has come into great favor. Body, by Dietrich, in Chariot red, with black upper works and gold striping. Distel wheels in red give final emphasis to the chariot effect. For the interior upholstery worthy of such a car, a specially woven broadcloth with Roman design has been produced.



GOTHIC

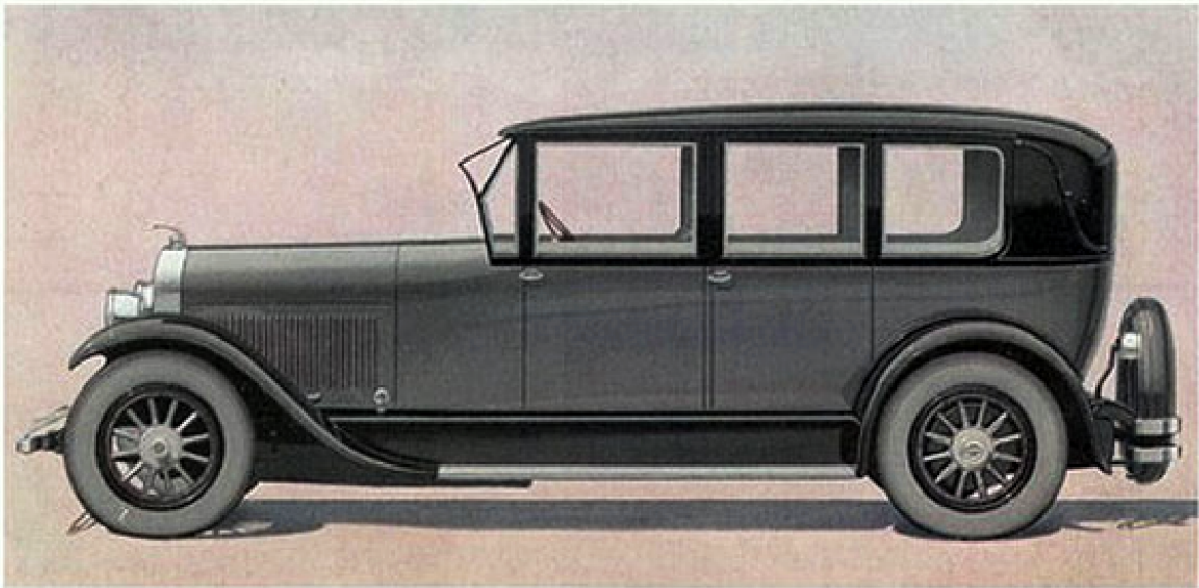


DURING the Middle Ages there were two controlling influences: religious faith, and feudalism. Faith erected Gothic cathedrals which, looming above all other buildings, towered heavenward as though seeking to escape the limitations of stone. Symbols of human aspiration! Their unsubstantial walls, whose solidity was sacrificed by the inclusion of huge stained-glass windows, could not have soared to such heights and yet be able to withstand the thrusts of the pointed arches and groined vaults had they not been bolstered from without by a curious system of flying buttresses.

In ornamentation the Gothic churches are as distinct from classic buildings as they are in general design. The mediæval craftsmen, eschewing pagan patterns, borrowed freely from nature and from their own naive imaginations, sometimes with quaintly grotesque results. In comparison with a Greek temple, which constitutes perfection attained, a thirteenth century French cathedral gives one the poignant feeling of beholding man's utmost attempt toward the unattainable.

Outside the carven portals of these sanctuaries was a world of danger and strife. The feudal lords took no undue precautions in building their crenelated castles upon hilltops from which the approaching enemy could be seen afar off. These haughty homes were fortresses primarily, and hence were bare of dainty gimcracks. But where there was wealth and puissance there was proud display—fine tapestries and massive silverware and wondrous carvings in wood and stone by the same craftsmen who wrought for the cathedrals.





GOTHIC

A Lincoln Seven-Passenger Limousine

NO CAR OF THE SUPERB SERIES more admirably displays the glamour of an Art Period than does this limousine by Willoughby. Riding in this car one has the impression of looking out through cathedral windows, for the interior window garnitures are Gothic in form and hand-carved after the manner of the mediæval craftsmen. Authentically Gothic, too, is the impressive broadcloth used for interior trim, and likewise the wondrous Gorham hardware.



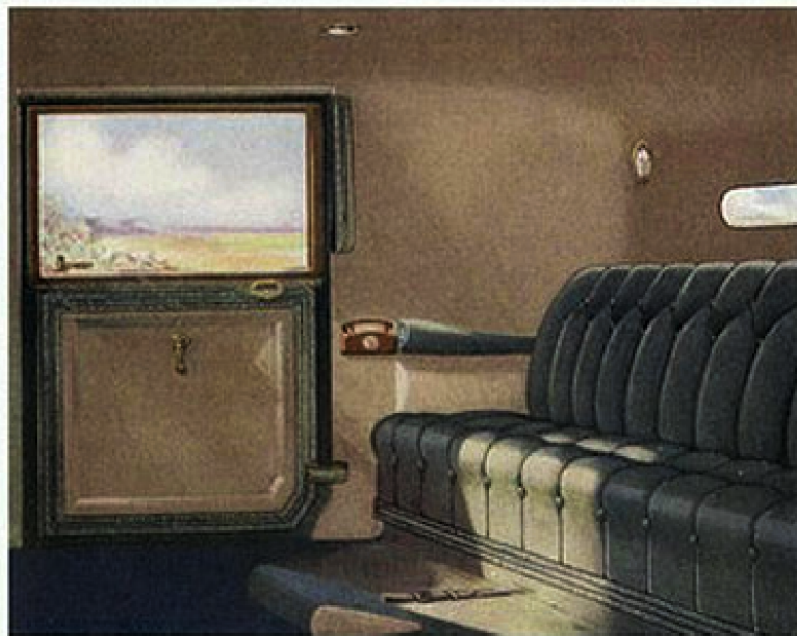
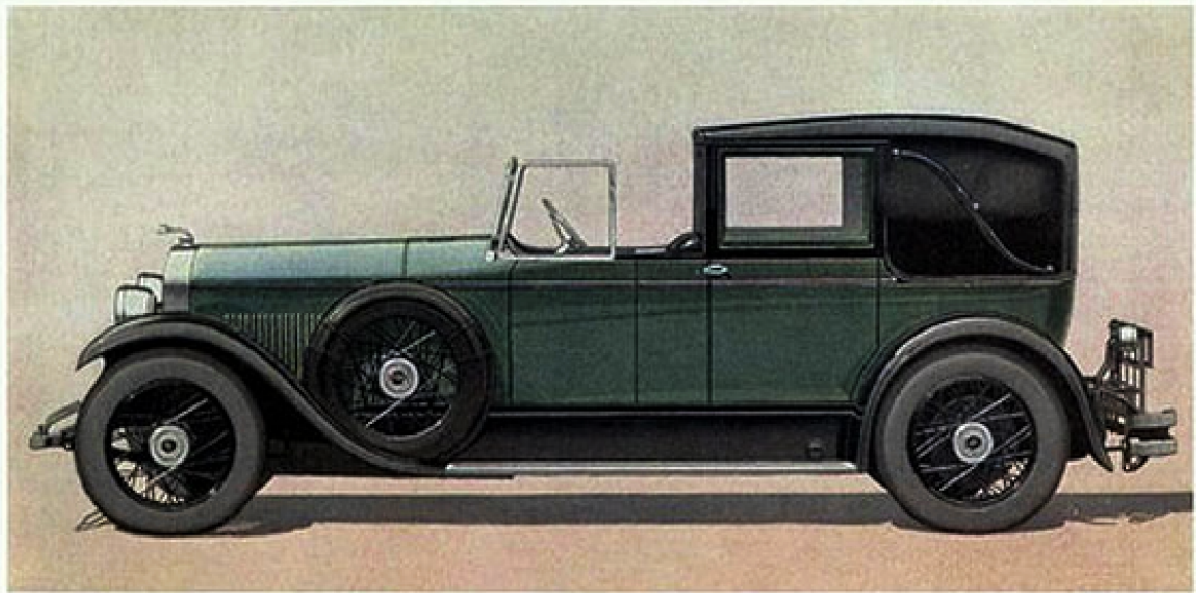
RENAISSANCE



RÆCO-ROMAN culture, dormant in Italy for a thousand years, was suddenly re-awakened by an influx of refugee scholars from Constantinople—that last remnant of the Empire of the Cæsars—which was captured by the Turks in 1453. It was as though Italy's glamorous heritage had been restored to her from the East. In consequence, the long-scorned ruins of ancient Greece, which had been shamefully used as quarries, now became models. Rome, Florence, Pisa, Sienna, and other cities were stirred by an amazing art furor. Creative fancy, attempting to emulate classicism, actually overrode it with joyous gusto. When the titanic genius of Michelangelo asserted itself, the swing to untrammelled expression was complete.

A visiting monarch, Francis I, of France, finding that the rulers of petty domains in Italy dwelt in palaces far more beautiful than any he could boast of, offered inducements to Italian artists to accompany him back to France. Among those who accepted his invitation was the famous goldsmith and sculptor, Benvenuto Cellini. With their aid King Francis built the great galaxy of chateaux along the Loire; castles which are mediæval in conception, but superbly decorated in the "new manner." Thus introduced into France, the Renaissance style soon predominated, achieving its noblest fulfillment in the Louvre, a palace worthy of the treasures it contains.





RENAISSANCE

A Lincoln Semi-Collapsible Cabriolet

THE GALA MOOD OF THE ITALIAN RENAISSANCE is well represented by this princely cabriolet by Brunn. Body finished in Metis green (a color fittingly named after the sea goddess in Greek mythology, which came back into vogue with the revival of classicism); striping is in Florentine cream. The acme of interior sumptuousness is achieved with specially woven broadcloth and broadlace trimming, and Gorham hardware of true Renaissance richness.



LOUIS XIV

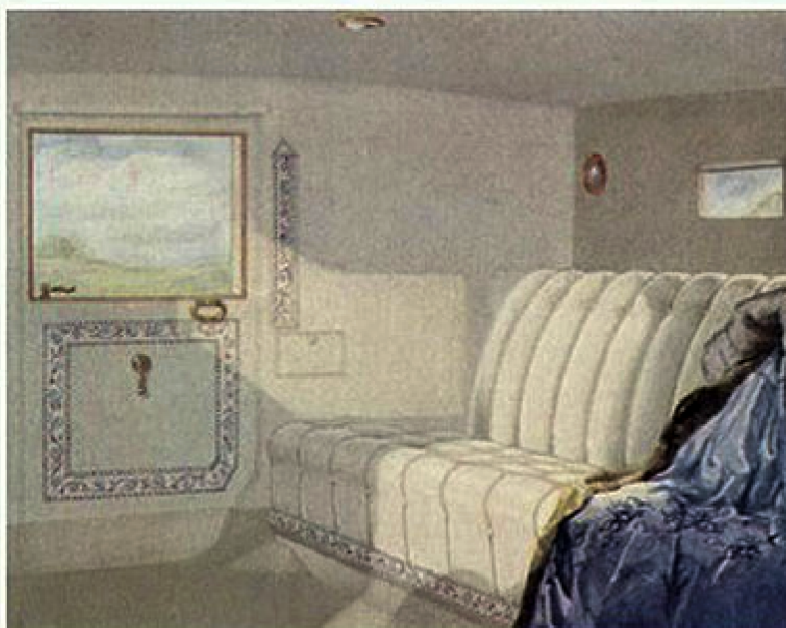
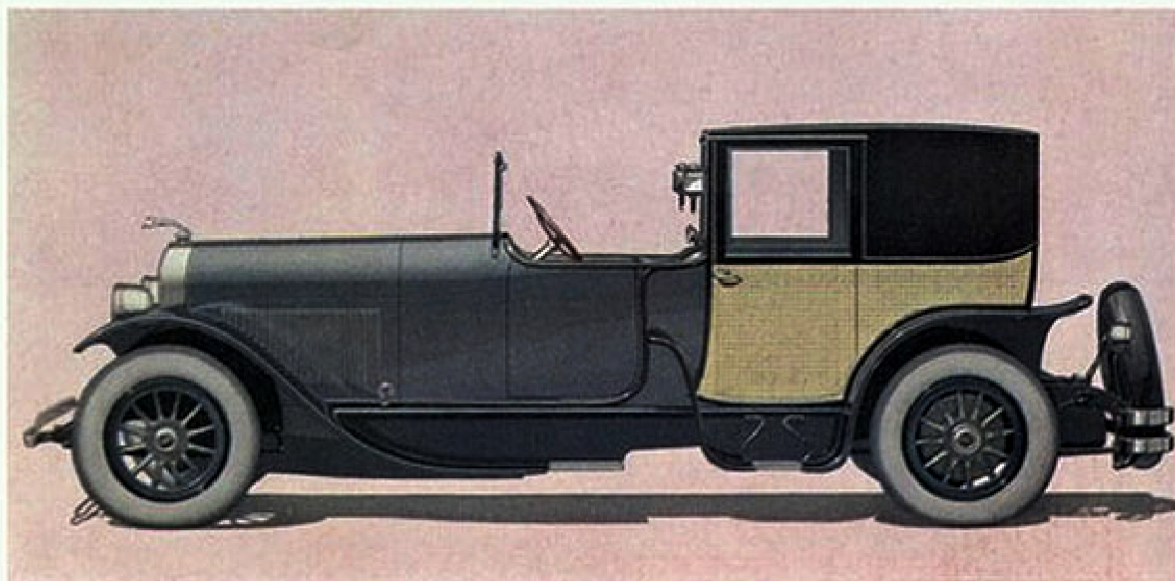


O monarch of modern times had so great a passion for splendor as Louis XIV, the "Sun King." Regarding the palaces of his predecessors as outmoded, he resolved to build near Paris a royal residence which would surpass all other mansions in magnificence. To accomplish this ambition he engaged a staff of architects, sculptors, painters, furniture designers, and workers in precious metals. The roster of notable craftsmen included Flemings, Italians, and Germans, as well as Frenchmen; so that their combined talents represented the skill of many localities. At their head, but subservient always to the King, was the court painter, Le Brun.

Present-day writers comment uncharitably upon the docility of Le Brun, but the "Sun King" was a difficult master to please, and we know that this artist *did* please him, because when, in 1661, Louis founded the famous Gobelins establishment for the production of the finest tapestries in Europe, Le Brun was placed in charge; and the woven wonders which emanated from these looms give proof of his artistry. Many of these are pictorial adulations of the monarch, showing him as subjugator of nations and arbiter of Arts and Letters.

At last the "Sun King's" dream of grandeur was realized: Versailles, set in spacious gardens of enchantment, truly outshone the world—and gave it the Louis XIV style.





LOUIS XIV

A Lincoln French Brougham

THE SUN KING HIMSELF, had he lived in the age of motor cars, would have approved this French brougham, by Locke, which is indeed regally magnificent. The graceful sweep of the body, finished in Maintenon blue and Chateau cream-buff, commands the admiration of all beholders. Exterior gorgeousness is matched by opulence within: French gray broadcloth is upholstered in the tufted manner that prevailed in the days when Louis XIV decreed the styles.



EIGHTEENTH CENTURY FRENCH



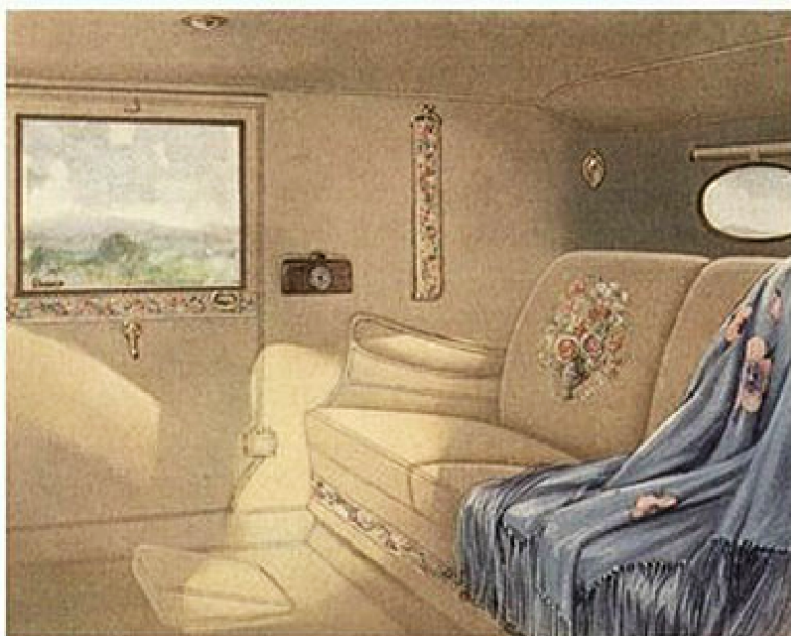
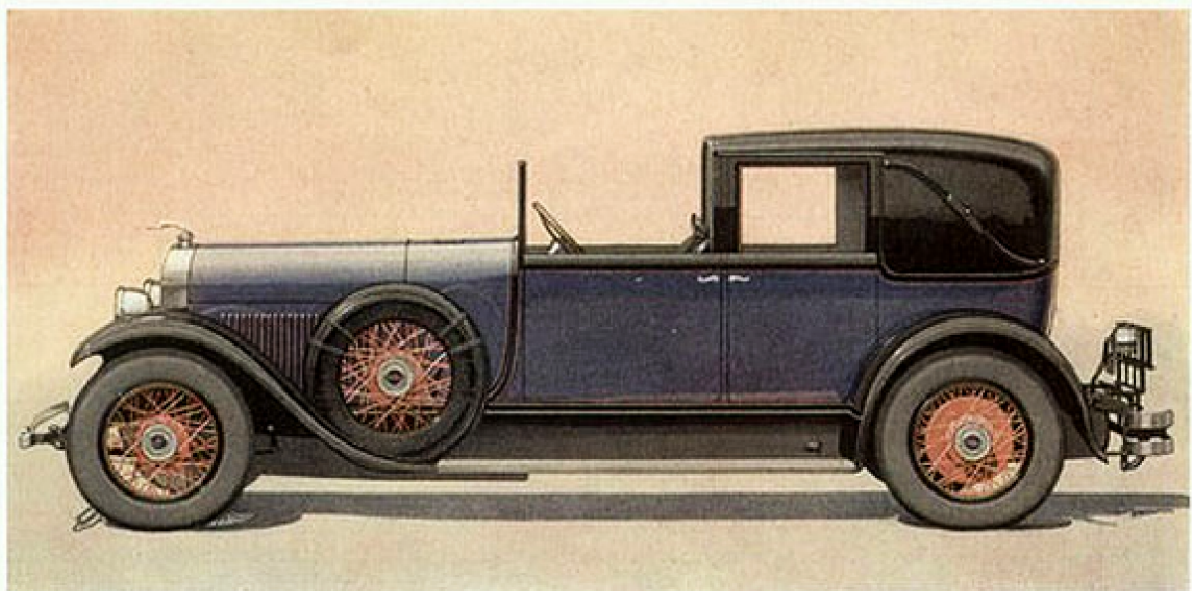
UXURY and extravagant frivolity supplanted the stately formality of the "Sun King" when Louis XV came into power. A pleasure-mad monarch, he shrugged his shoulders at the future with the famous remark, "After us the deluge!" During his reckless regime decorative art made mock of all restrictions and indulged in fantastic irregularities of design and bizarre excesses of ornament. Symmetry and balance were done away with. The good, honest straight line was replaced with a host of clever trivial curves.

But freakishness, however brilliant, cannot endure. By the middle of the eighteenth century, France, and Louis XV himself, had tired of the Louis XV style. There ensued a wholesome reaction in which the prodigal art of the nation was taught to "pull itself together."

The new style, which discarded chaotic unrestraint and set up exquisite choiceness as its ideal, attained perfection during the reign of Louis XVI, who succeeded to the throne in 1774. Influenced by the feminine taste of Queen Marie Antoinette, the overwhelming gorgeousness of Versailles was tempered with softer shades of color. The decoration of each newly added room was delicately modulated to the tone of a pretty compliment.

This subtle lovely style—the ultimate achievement of the French royal periods—has especial interest for us because of its having been sponsored by the king who befriended American independence. Be it forever remembered that in 1778 Louis XVI recognized the new-born United States and sent an army and a fleet to our support.

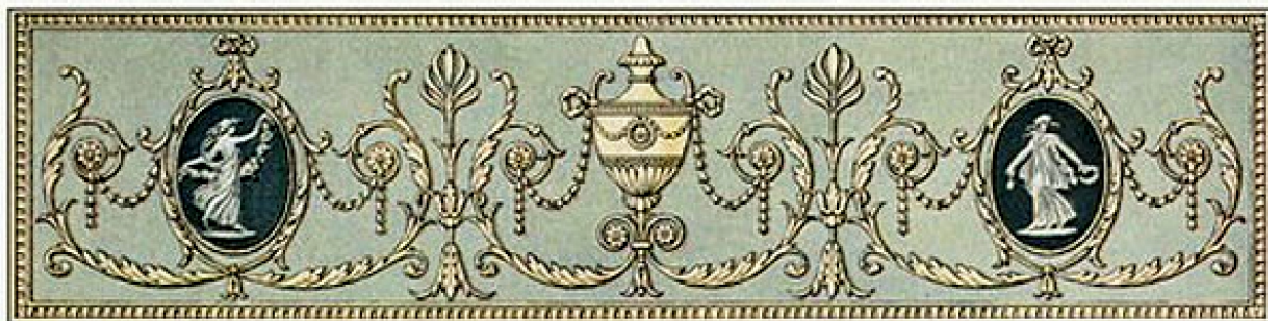




EIGHTEENTH CENTURY FRENCH

A Lincoln All-Weather Convertible Cabriolet

ANOTHER NOTABLE EMBODIMENT OF ROYAL TASTE is this cabriolet by LeBaron. Harmonizing with the courtly elegance of the exterior, which is finished in Antoinette blue with striping in Gascony Vermilion deep, the interior discloses eye-captivating beauty. Needlepoint medallions, characteristic of the Louis XVI style, bedeck the Wiese-woven broadcloth, and broadlace imparts an additional touch of luxury. The medallion effect is carried also on the hardware.



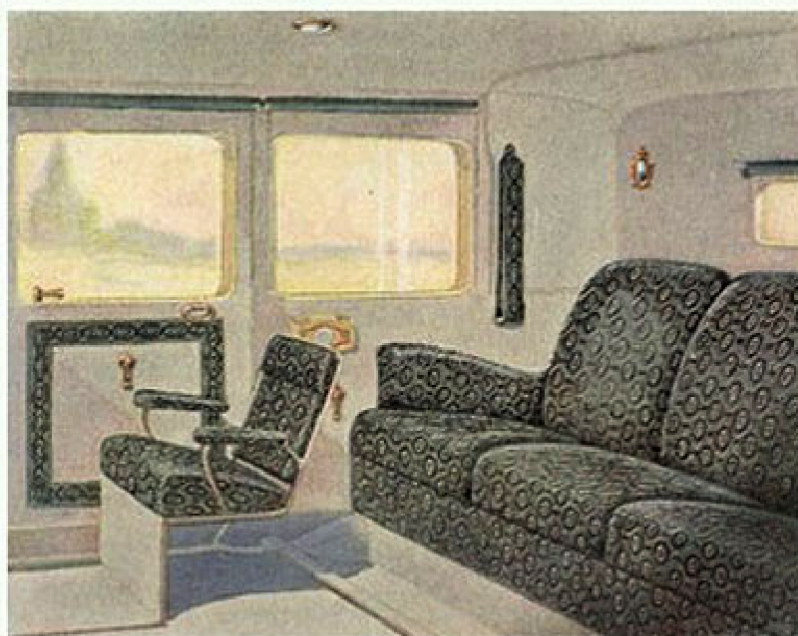
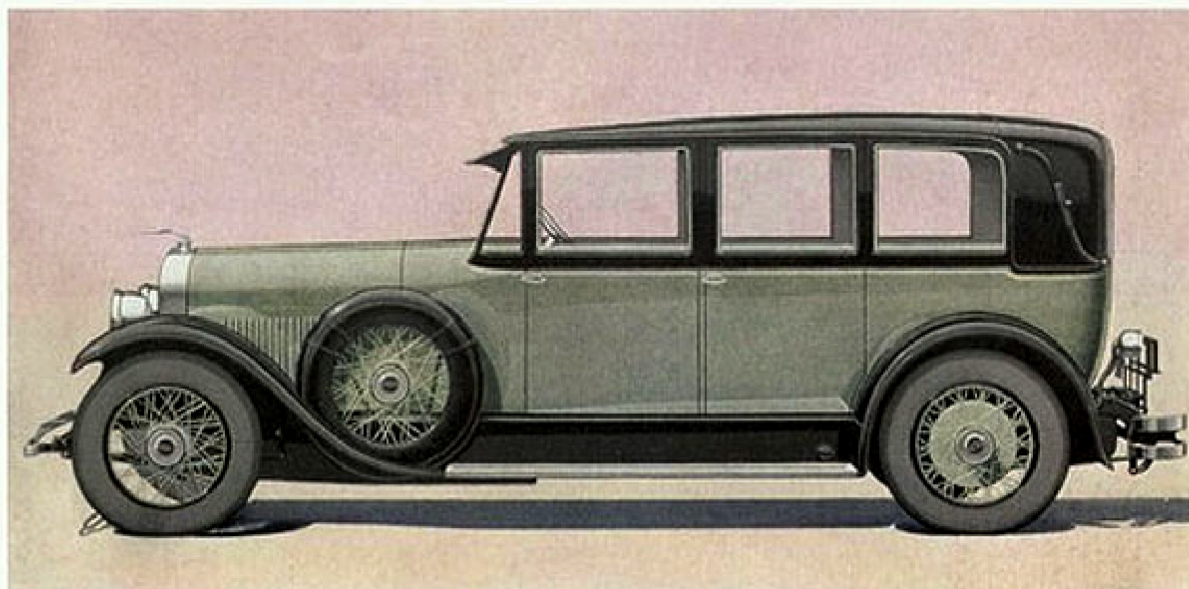
GEORGIAN

THE guiding genius of England's Georgian period was a Scotchman—Robert Adam, second eldest of the four Adam brothers who, though architects by profession, have left a name chiefly as furniture designers. The Georgian style in architecture and house interiors was no less truly a creation of the Adelphi (as they signed their work, using the Greek word for "brothers") than Adam furniture.

English taste had been vitiated by tawdry imitations of the Louis XV manner—amorphous aggregations of meaningless curves and quirks, devoid of the *esprit* which animated the alluring art of Versailles. Robert Adam, as architect to the King, brought about a return to purity of line, satisfying simplicity of form, and restraint of ornament. He had won his appointment through the publication of a book of first-hand studies of Roman remains, which found favor with George III, a monarch more enlightened in art matters than in colonial administration. When Robert resigned, to enter Parliament, his brother James succeeded him.

The Adelphi were truly Scotch in their thoroughness, taking pains over the most minute details. In designing a house they made drawings not only of the house itself but of every article that should go into it—furniture, clocks, lamps, fireplace fittings, etc. In some instances they even sketched patterns to be embroidered on chairbacks and woven into table linen.





GEORGIAN

A Lincoln Laudan Limousine

THE SUBTLE REFINEMENT OF THE GEORGIAN STYLE is splendidly exemplified by this lordly limousine by Locke. Wedgwood green with white striping, which constitutes the exterior finish, is so distinctive and all-sufficient a color combination, that the same two tones are repeated in the interior, where the upholstery is a specially woven tapestry of Wedgwood pattern. Choice bronze hardware by Gorham completes the Georgian picture.



EMPIRE

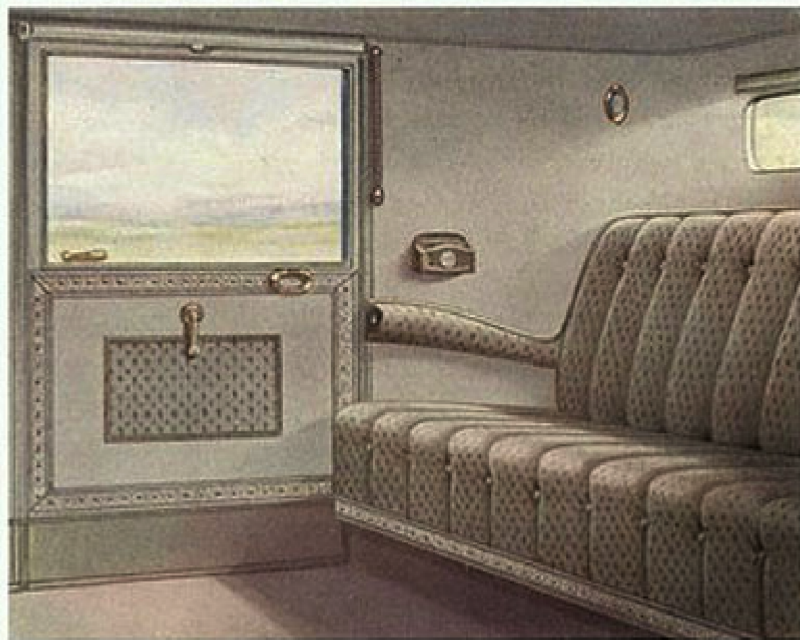
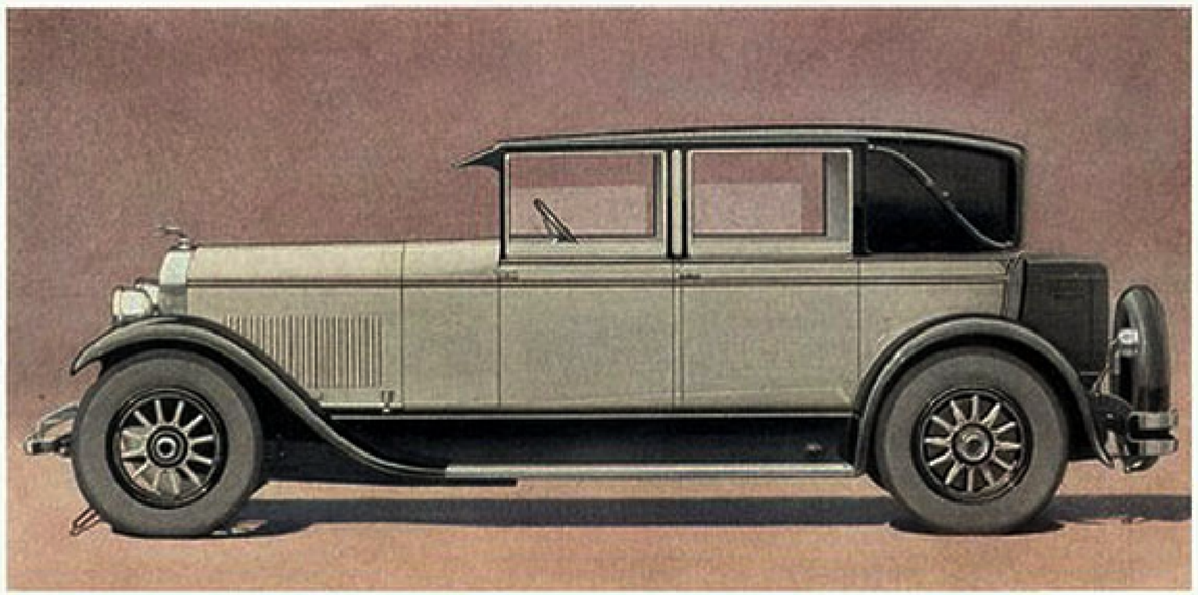


THIS is curious to observe that of the many revivals of Græco-Roman classicism no two such periods have brought forth productions of a similar character. The truth is that, while art perennially catches fresh inspiration from the past, artists of different times and races have culled from antiquity only those things which they have found especially to their liking. Each man has created for his particular here and now.

The French originators of the style known as "Empire" purported to be reverting to the stanch and noble manner of the Romans—not of the Romans who were ruled by the Cæsars, but of the earlier, more heroic Romans who proudly governed themselves. This admiration for the fine virility of the ancients was a natural trend of the times. The courtly and ultra-exquisite art of Versailles had been overthrown with the Bourbons and was anathema to the citizens of the new French Republic, who sought a style that would accord with robust independence.

Then suddenly France acquired a Cæsar. Or, rather, Napoleon took possession of France, and, incidentally of the new art style. So the art of the citizen's home was transformed into the art for the palace. And to the list of symbols applied in the form of gold-bronze mounts—the honey-bee, the eagle, the lion's paw, the figure of Victory, etc.—was added the laurel wreath encircling the initial "N." It had become indeed the *Empire* style.

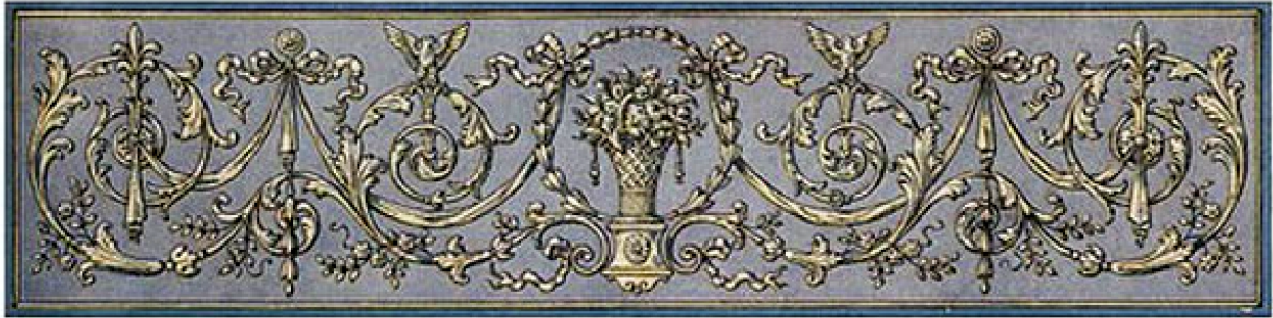




EMPIRE

A Lincoln Cabriolet Sedan

THE PROUD GRANDEUR OF NAPOLEON'S REIGN is reflected in this triumph of car-designing artistry which Holbrook offers as a representation of the Empire Period. The honey-bee pattern—a favorite symbol with Europe's imperial overlord, since it betokens pertinacious accomplishment—is to be seen in the specially woven broadcloth, by Wiese, which embellishes the interior. Outer resplendence is created by a combination of Bonaparte beige with striping of Versailles violet.



COLONIAL

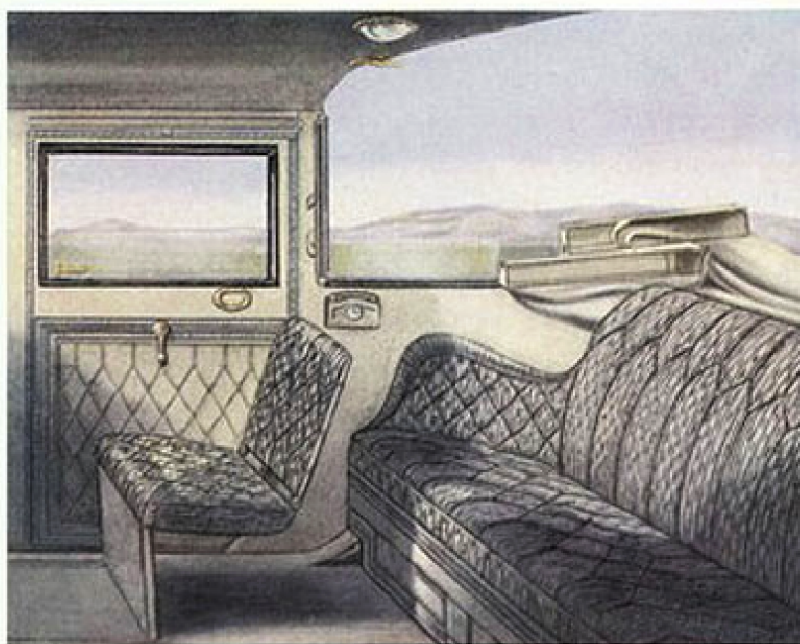
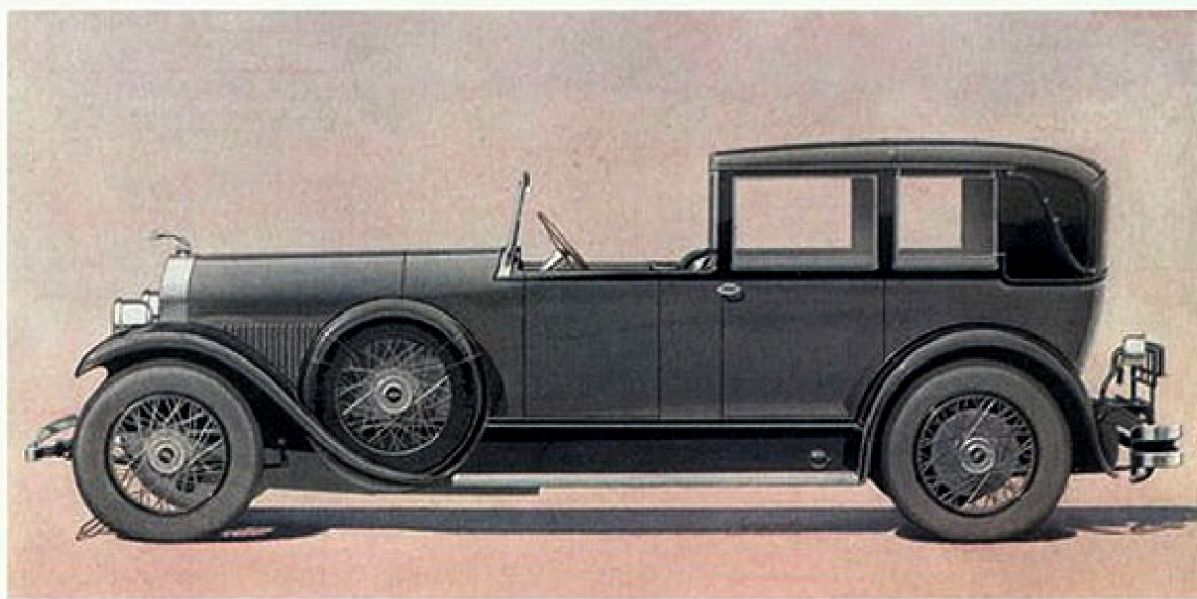


THE early settlers of America were too concerned with conquering primeval forests and coping with the Indians to be able to give much thought to art. But as the conditions of existence became less rigorous, the amenities of life increased, and with prosperity came imported elegances from the mother country. Not only was much fine furniture brought over, but cabinetmakers on this side of the water, aided by the published designs of Chippendale, Sheraton, and other London craftsmen, turned out admirable pieces in the prevailing English styles, and introduced tasteful modifications to meet local demands.

In architecture our forefathers were guided chiefly by Georgian principles, modified because of the prevailing use of wood in place of stone. Charles Bulfinch, of Boston, the first man in America to practise architecture as a profession, designed several famous churches and was one of the planners of the Capitol at Washington. Samuel McIntire, of Salem, who termed himself merely a master carpenter, built houses which entitled him to be called a consummate artist. The plans for the State House of Virginia and for the buildings of the University of Virginia were drawn by no less a hand than that which penned the Declaration of Independence—Thomas Jefferson's.

To bring this influence into motor car embellishment has been a normal American expression of a mode which has been emphatically revived in the present day by distinguished collectors, architects and decorators.





COLONIAL

A Lincoln Semi-Collapsible Cabriolet

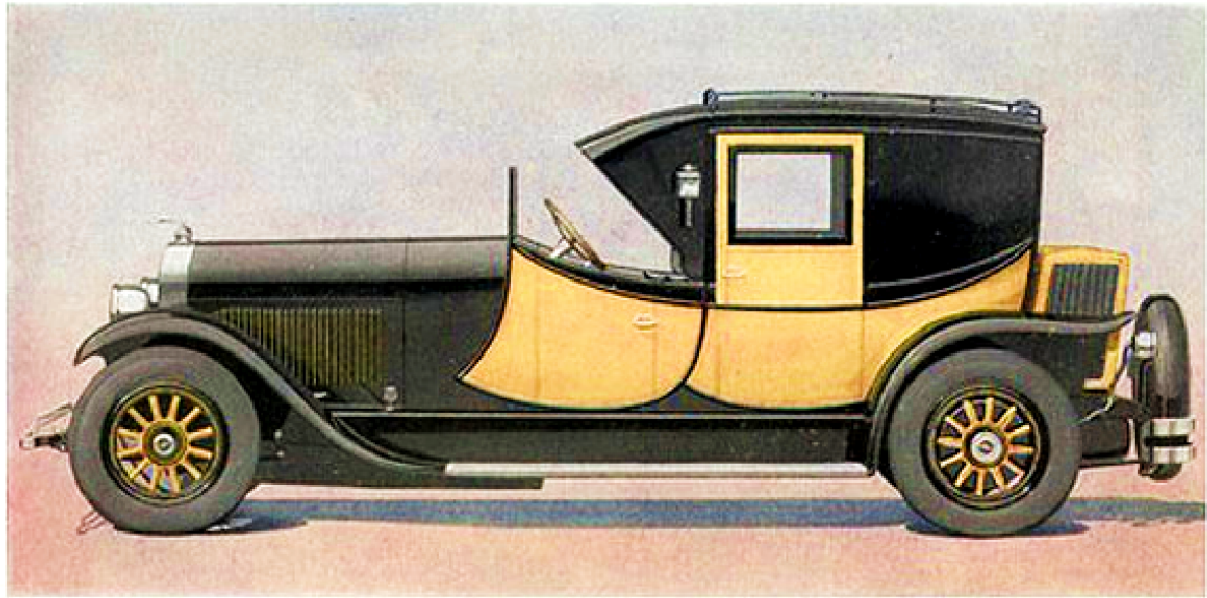
VISIONS OF COLONIAL DAMES AND DANDIES stepping out of gay carriages are conjured up in the mind of any one who beholds this cabriolet by Willoughby—a car built on true custom principles, presenting an appearance of antique charm. The aristocratic interior is trimmed with broadcloth, by Wiese, woven in the bellflower pattern characteristic of pre-Revolutionary days. The exterior is finished in Phyfe gray and Colonial gray, with striping in Continental blue.



COACHING



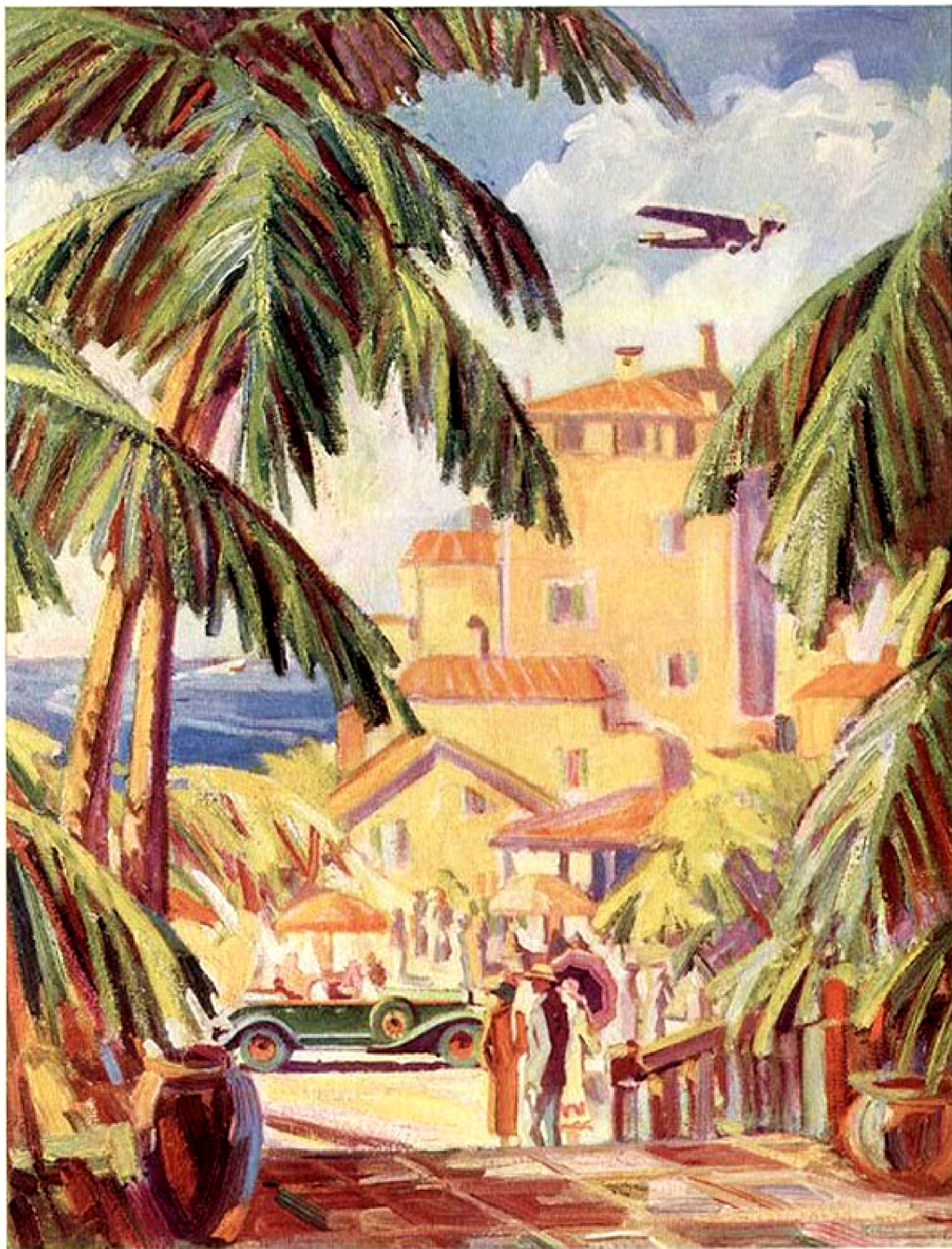
ONE are the days of the swanky coach and tally-ho—days when coaching clubs were quite the thing and society found one of its outdoor thrills swaying along the road behind the clattering hoofs of a spirited four-in-hand. Gone indeed; yet the romance of them lingers. Coach roads are still post roads in name, and the traditions of the wayside inns that were ports of regular call are echoed in roadside signboard and architecture today. The picturesque smartness of the coach, always alluringly attractive, lives anew in motor car design.



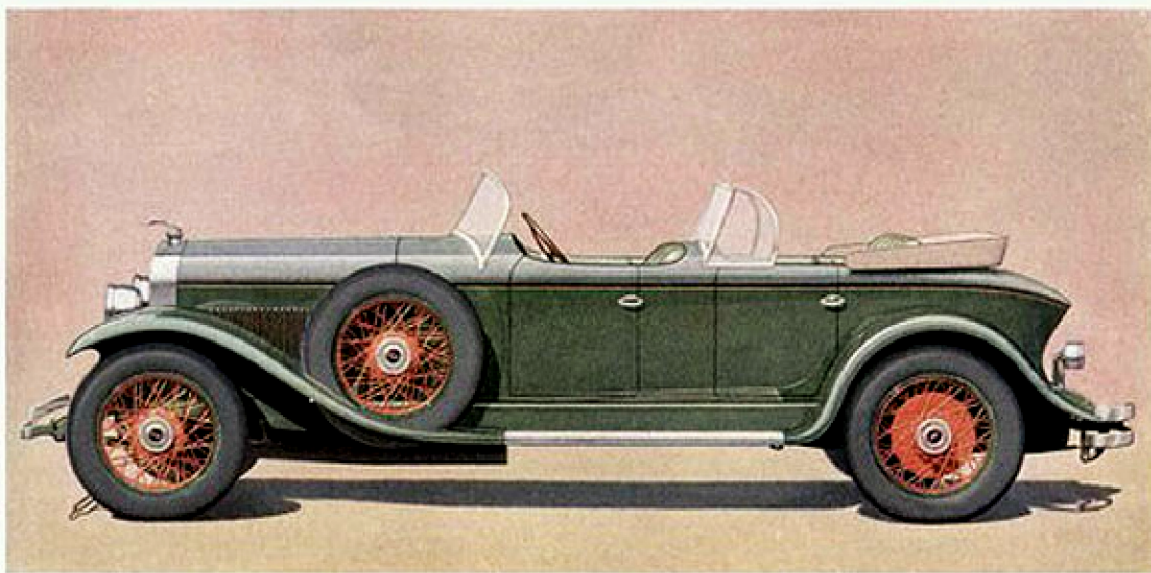
COACHING

A Lincoln Coaching Brougham

EMBLEMATIC OF THE DAYS WHEN THE GENTRY OF ENGLAND AND AMERICA found enjoyment in travel behind prancing horses, this coaching brougham, by Judkins, commands immediate interest. Old World picturesqueness lives anew in this splendid interpretation. English coaching colors—yellow and black, with red striping—enliven the exterior. The interior is a true reproduction of the early Concord coaches, and is done in dark green imported Morocco leather, with red plush trimming.



THE SPIRIT OF TODAY *thrills to the unknown of Tomorrow, and Modernity
calls the adventurer to new exaltations*



MODERN

A Lincoln Sport Phaeton

THE SPIRIT OF THE MODERN PERIOD is strikingly typified by this up-to-the-minute phaeton, by Dietrich; a beautiful example of the open type car. It is finished in a two-tone effect of Palmetto green—light above the moulding, and dark below. The striping is in Miami orange, which color is also used on the wire wheels, where it is offset by Palmetto green of the darker shade. The seats are opulently upholstered in hand-crushed leather, with orange piping.

MODERN

THE artistry of today expresses the thrilling period now in progress. Only the future can confer upon it the right to classic distinction. For over 6000 years civilization has ever turned backward to seek out and acclaim the handiwork of the masters. In no instance, however, has the creative genius of any one period detracted from the originality which preceded it, nor stultified that which followed. Rather, each fresh outpouring of art has but augmented the world's treasure of beauty.

There is today a spirit of sublime audacity which views the past with due regard, yet eagerly thrusts its way into untried realms. To keep pace with this bold endeavor, modernist art has disencumbered itself of conservatism and dared in its own fashion, confident that today's accomplishments forecast a still more amazing era that is about to be.



*Lincoln Motor Cars,
pictured herein,
will be exhibited
at the Automobile
Salons of the
1926-1927
season*

NEW YORK CITY
HOTEL COMMODORE
NOV. 28-DEC. 4

CHICAGO
HOTEL DRAKE
JAN. 29-FEB. 5

LOS ANGELES
HOTEL BILTMORE
FEB. 12-FEB. 19

LINCOLN MOTOR COMPANY
DIVISION OF
FORD MOTOR COMPANY
DETROIT, MICH.

BARTLETT AND PRICES, NEW YORK



